

THE QUAKER,

WITH WHICH IS PUBLISHED "CHORAL HARMONY,"

A monthly Advocate of Popular Musical Education,
And Exponent of the Letter-note Method.

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[One Penny.

THE

LETTER-NOTE METHOD,

An easy System which

TRAINES TO SING AT SIGHT

FROM THE ORDINARY NOTES.

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2. That the STAFF-NOTATION, taking it all round, is the BEST yet invented, affording peculiar advantages to the PLAYER, and also to the SIGHT-SINGER who understands his work.
3. That the best systems of sight-singing are those founded upon the TONIC DO principle, because the KEY is a mere accident, but the SCALE is the TUNE, and it is by the relation which the sounds bear to the Tonic and to each other (not by their pitch upon the Stave) that the Vocalist sings.
4. That the easiest possible mode of teaching on this principle is that termed LETTER-NOTE, which appends the Sol-fa initials to the ordinary notes, and either withdraws the letters gradually, or otherwise trains the pupil to dispense with their aid.
5. That Letter-note provides the most direct INTRODUCTION possible to the staff notation, because the Pupil is trained from the OUTSET by means of the symbols employed in that notation.
6. That Letter-note, while it is legible by every Player, gives the Singer all the AID derivable from a specially contrived notation.
7. That the assistance of Letter-note in learning to sing is as LEGITIMATE and ADVANTAGEOUS as the "fingering" printed for the use of the Pupil-pianist.
8. That, although the habitual use of Letter-note is quite unnecessary to the matured Sight-singer, it increases the reading power of the YOUTHFUL and the UNSKILLED, enabling them to attain an early familiarity with a better class of music, and thus cultivating a higher musical taste.

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MR. J. ADLEY, Teacher of Singing on the Letter-note Method, The Park, Tottenham, London, assisted by Miss Francis Smith (1st class Society of Arts Certificate for Pianoforte and Singing), visits St. John's Wood, Ealing, Brentford, Isleworth, Kingston on Thames, Clapham, Blackheath, Lewisham, Norwood, Woodford, Edmonton, etc.

MR. ADLEY has unexceptional references which he will be happy to forward, and holds first class testimonials from London Colleges.

Address:—Mr. J. Adley, The Park, Tottenham, London, N.

The Use of the Voice.

(Concluded from page 128.)

THE employment of voices, in the distribution of the parts at the theatres, is always made, in Italy, in the manner most proper to obtain the best possible effect in concerted pieces. Thus we find, in almost all Italian works, two basses, one or two tenors, one *prima donna contralto*, or *mezzo soprano*, and a *soprano*, which, by the union of their voices, present the most effective combination of harmony. It is not so in France, where it is almost always the poet who selects the actors, in reference to physical qualities, or others, which have no relation to music. The practice, also, which we have of distinguishing the lines of characters by the names of the actors who have severally distinguished themselves in them, encumbers our theatres with voices of the same kind, because these characters differ from one another only in slight particulars, of no importance to the music. All these characters have their duplicate performers, so that tenors abound in our great theatres, whilst there are only one or two basses. Now, this last kind of voices being appropriated to the characters of fathers and tutors, it follows that, if there are no personages of this kind in a work, the composer is obliged to write the music for tenors and basses. With these limited means, one may make pretty couplets, romances, or agreeable airs, and duets, but never good concerted pieces. There is no harmony in the voices. Such is the cause of the small effect of most of the *finales* in our comic operas, and of the inferiority, in this respect, of the French to the Italian music. Vocal harmony is a source of charming effects, but it cannot be obtained by means of voices of the same kind.

In Italy, as in France, we find a sort of bass voice, known by the name of *bariton*; it holds the middle ground between the lower bass and the tenor, and produces a very good effect, when employed in its true character.

The art of writing properly for voices, and so as to favour the singers, is better known among the Italian than the French or German composers. The cause of this difference is to be found in the study of singing, which enters into the first education of composers in Italy, whilst it is absolutely neglected by the French and Germans. Without speaking of the disadvantages of the Italian language, which are indisputable, we find in Italian vocal music something easy and natural

in the arrangement of the phrases, in the character of passages, in their connexion, and in the analogy of the poetical with the musical rhythm, which is favourable at once to the emission of the voice, and to the articulation of the throat and the tongue. These advantages are but rarely met with in the French music, and more rarely still in the German; the latter being frequently loaded with modulations which render the intonations very difficult. The ease of the Italian singing was formerly attributed to the narrow circle of its modulations and forms; but Rossini has shown, in his works, that this circle may be enlarged without depriving the vocal part of any of its advantages. It is probable that the popularity which his music has acquired in France will contribute to improve their system of vocal music; but to render the reform complete, the concurrence of the poets and the musicians will be necessary, as I shall shew hereafter.

There is one point in which the Italian composers direct their whole attention, in order to avoid fatiguing their singers; it is the degree of elevation, in which they maintain the voices. In their music, each kind of voice runs through an extent at least equal to that which is given to it in the French music; but passages requiring a great extent of voice, either high or low, are very rare, and the voice ordinarily remains in its medium; whilst in the scores of French music, we meet with pieces, which, without running through a great extent, cause the singer much fatigue, by remaining a long time upon notes which are unfavourable to the voice. The works of Grétry furnish many examples of this defect. A treble singer will rise without fatigue to the most elevated sounds of her voice, as C or D, whilst it will be very painful for her to sing a long time upon E, F, or G. It is the same with tenor voices, which are divided into two sorts of sounds, very distinct from each other, namely, the *sounds of the chest*, and the *sounds of the head*, the latter of which are sometimes designated by the name of the *mixed voice*.* It requires much art in the singer to smooth as much as possible the passage from the sounds of chest to the mixed voice, and from the latter to the former, so as to make the difference of the quality of tone imperceptible. This change takes place in the majority of tenor voices, between F and G. It is plain that, if the composer makes the part dwell on these notes, he will cause the singer a fatigue

* Bennati has demonstrated, in his *Researches into the Mechanism of the Human Voice*, (Paris, 1832, 8vo.), that the true name of these sounds should be *laryngian*—a name which would indicate the manner in which they are formed.

injurious to the development of his powers, and which is much more difficult than it would be to rise to the highest sounds of the head voice. Accidents frequently happen to singers, for which they are much less blameable than the composer.

There are some intervals which the voice cannot take without much difficulty, and which the singer approaches with timidity, because it is very difficult to hit them with precision. These intervals are the minor and augmented fifth, the major fourth or *tritone*, the diminished fourth, and the augmented second. The passing from the one to the other of the notes which form these intervals, is not natural to the movements of the throat, and the singer is consequently obliged to make preparations for them, which there is no time to do, in rapid passages. If any circumstances render it necessary for the composer to make use of these intervals, it ought to be done by means of notes of some length.

It is not the articulation of sounds alone which may present obstacles to the accuracy of the singer. If an impression has been made upon his ear by a harmony foreign to the note which he is about to attempt, it will cause him to give it with a degree of uncertainty. For example, if he is about to sound C \sharp , and if the chord which precedes that note contains C \natural in the other vocal part, or in the accompaniment, the recollection of this C \natural will occupy the ear of the singer, so that he will take the C \sharp with timidity, and rarely with precision. These successions of sounds, which have no connexion with each other, are called *false relations*. The ancient composers of the Italian school carefully avoided them. They are sometimes met with in modern music.

The selection of words, also, has much influence upon the emission of the sounds of the voice; and the art of the composer consists in placing certain passages or notes only upon syllables which facilitate their execution. A particular passage or note, which would give a great deal of trouble to the singer upon one syllable, becomes easy upon another. It is necessary, therefore, when syllables of this description occur in lyric poetry, that the musician should place them in the middle of the voice, and that he should avoid placing them upon passages or notes which are sustained.—*Fetis.*

LOCKE'S MUSIC FOR "MACBETH." All the choruses usually performed, the vocal score only, price one penny, in "Choral Harmony, No. 52."

London: F. Pitman, 20, Paternoster Row.
Edinburgh: Johnstone, Hunter, & Co.

Singing and Singers.

WHEN a singer, endowed with a fine voice with intelligence and feeling, and who has devoted several years of his life to bringing out, by study, the qualities nature has given him;—when, I say, this singer comes to try for the first time, in public, the effect of those advantages which seem to ensure him success, and suddenly finds his hopes disappointed, he accuses the public of injustice, and the public treats him as ignorant and presumptuous. In this case, both parties are in the wrong; for, on the one hand, he who is not familiar with his own powers, but by the effect which they have produced in the school, is not in a condition to make a proper use of them in the presence of a numerous assembly, and in a large hall; and, on the other, the public is in too great haste to judge by its first impressions, having neither sufficient experience or knowledge to discern the good which is mingled with the bad, nor to take into account the circumstances which may prevent a favourable exhibition of the singer's talents. How often does the public itself revise its own judgments, for want of having passed them at first with a proper knowledge of the case! So many things are to be attended to in the art of singing, that, without having made it a particular study, or having learned by reflection and experience in what it consists, it is very difficult to judge of a singer, at the first hearing, either in regard to his merits or his defects.

In order to sing, it is not enough to possess a fine voice; though this gift of nature is an invaluable advantage, which no degree of skill can possibly supply. But one who possesses the art of regulating his voice with firmness, and understands the management of its powers, sometimes produces a better effect, with an inferior voice, than an ignorant singer can do with a fine one.

The delivery (or *placing of the voice*) consists in adapting as perfectly as possible the motions of respiration to the emission of sound, so as to bring out the power of the latter, as much as the quality of the organ and the conformation of the chest will admit, without carrying it to that degree of effort which makes the sound degenerate into a cry. When there were such things as good schools of vocal music in Italy, the delivery of the voice (*la mise de voix*), as it was called by the singers of that day, was a study of several years; for people did not then think, as they do now, that accomplishment is instinctive.

The following anecdote will enable us to form an idea of the pains bestowed both by master and pupils on this study.

Porpora, one of the most illustrious masters of Italy, conceived a friendship for a young pupil, and asked him if he had courage to persevere with constancy in the course which he should mark out for him, however wearisome it might seem. Upon his answer in the affirmative, the master noted, upon a single page of ruled paper, the diatonic and chromatic scales, ascending and descending, the intervals of third, fourth, fifth, etc., in order to teach him to take them with freedom, and to sustain the sounds, together with *trills*, *groups*, *appoggiaturas*, and passages of vocalization of different kinds.

This page occupied both the master and scholar during an entire year, and the year following was also devoted to it. When the third year commenced, nothing was said of changing the lesson, and the pupil began to murmur; but the master reminded him of his promise. The fourth year slipped away, the fifth followed, and always the same eternal page. The sixth year found them at the same task, but the master added to it some lessons in articulation, pronunciation, and, lastly, in declamation. At the end of this year, the pupil, who still supposed himself in the elements, was much surprised, when his master said to him, "Go, my son; you have nothing more to learn; you are the first singer of Italy and of the world." He spoke the truth, for this singer was Caffarelli.

This mode of instruction is no longer pursued. A pupil who places himself under the care of a master, only goes to him to learn such an air or such a duet; the pencil of the master traces some features, some ornaments; the unfeudged singer catches what he can, and immediately ranks himself with the first artists; so that we have no more Caffarellis. There is not now in Europe a single school in which six years are given to teaching the mechanical part of singing. It is true, in order to devote so much time to this branch, the pupils must be taken in extreme youth, and the unfavourable chances of the change of voice may suddenly render useless the labour of several years. The voice of eunuchs did not present the same inconveniences, and it had, besides, the advantage of a natural position; so that these unfortunate beings were the most perfect singers that the world has ever seen. If it is a triumph for the cause of morals that humanity no longer tolerates these disgraceful mutilations, it is a calamity for the art to be deprived of these admirable voices. We cannot form an idea, at the present day, of such singers as Balthazar, Ferri, Severino, Farinelli, and

others, who flourished in the first half of the eighteenth century. Crescentini, who terminated his career as a singer at the court of Napoleon, and who was professor of singing at the Royal College of Naples, was the last virtuoso of this beautiful Italian school.

Next to the voices of eunuchs, those of women have the least to fear from the change. The only effect of the approach of womanhood is a certain attenuation of quality, which ordinarily lasts two or three years, after which the voice regains its brilliancy, and acquires more purity and smoothness than it possessed before the change.

From eighteen to thirty, women enjoy all the beauty of their voices, when the gifts of nature have not been injured by badly-directed studies.

A remark has already been made concerning the chest voice, and the mixed or head voice of men. The latter not being possessed by women, they are enabled to rise with more facility than tenors. But if they are destitute of the advantage of the head voice, they have at least that of more equality. The voices of women are naturally less well placed (*postées*) than those of men. We generally observe in them a sort of little dull hissing, which precedes the sound, and which gives rise to the habit of taking the note a little flat, in order to carry it afterwards to its true sound. Masters are not sufficiently attentive to the correction of this fault. When the habit of it has been contracted a year or two, the evil is without remedy. The rarity of very pure voices in women adds to their value.

The most useful training, in the art of singing, especially for the female sex, is that of the respiration, which is shorter in women than in men. This is the reason that they often take breath in the wrong place, so as to change the effect of the musical phrase, or to injure their pronunciation.

I have made use of the terms *to carry on the sound*, *trills*, *groups*, *appoggiaturas*, *fioritures*, etc. It is proper that I should explain their signification.

If two sounds follow each other in such a way that there is a separate articulation of the throat upon each of them, and each disconnected from the other, the effect is called *detached* or *staccato*. The articulation of two sounds, which are made by uniting the first to the second, by a connexion of the throat, is called *port* of the voice. *To carry on the sound* is to unite one sound to another by a movement of the throat.

The *trill*, which is frequently but improperly called a cadence, is the alternate and rapid passing from one note to the neighbouring note. It is one of the most difficult effects to produce in the art of singing. Some singers have the trill

naturally in their voices; others acquire it only by long and painful labour.

The *group* is a rapid succession of three or four sounds, which serves as a sort of embroidery to notes, which the singer believes to be too simple for the effect of the song. The group is a useful ornament; but certain singers are too prodigal of it, and give it at last an air of vulgarity.

The *appoggiatura* is an ornamental note, which is sometimes joined to a written note, and takes the half of its length. It may be taken above or below the real note. The taste and discernment of the singer must guide him in the choice of this ornament.

Fioritures is a word which means, in general, all kinds of ornament, and, in particular, certain passages composed of diatonic or chromatic scales, of passages in thirds, ascending or descending, etc. They are indispensable in singing, but they must not be abused. The merit of the greater number of singers of the existing school is almost confined to the talent of executing *fioritures* with rapidity. Formerly the composer wrote the air plain, and left the selection of these *fioritures* to the singer—a circumstance which added to the variety of the music; for all the performers not being guided in the same manner, they chose their embellishments according to the inspiration of the moment, so that the same piece was almost always presented under a different aspect. When the schools of vocal music began to decline, the singers were less capable of choosing for themselves the ornaments suitable to each kind of piece; and the thing came to such a point, that Rossini found himself obliged, almost always, to write the *fioritures* with which he desired to embellish his melodies. This method, at first, had a pretty good result, which was to disguise the weakness of the singers, by making them repeat a lesson; but, in the end, it had also the inconvenience of rendering the music monotonous, by presenting it always under the same aspect; and, further, it accustomed the singers no longer to take the trouble to seek for new forms of ornaments, since they found them already made to the extent of their means of execution. This finished the ruin of a school of which there are now no traces remaining.

(To be continued.)

A KNOWLEDGE OF HARMONY is invaluable alike to the vocalist, the pianist, the organist and the harmoniumist, giving them a reading power which otherwise they could only attain after many years' study; and also enabling them better to understand and appreciate, and, therefore, excel in and enjoy, the music which they perform. A class for study is now formed for particulars of which refer to the advertisement.

REVIEWS.

March of the Jewish Warriors (with chorus); March of the Medes (with chorus), by Geo. Shinn, Mus. Bac., Cantab. London: Novello, Ewer, & Co.

The former of these marches is from Mr. Shinn's "Victories of Judah after the Captivity"—already reviewed in these columns: the latter pleases us best, but both are very telling and should find willing purchasers. In both cases the first movement of the march forms the *motivo* of the concluding chorus, and in both cases also two editions, full music size, are issued—a No. 1, for the pianoforte; and a No. 2, for the organ, with pedal part.

Onward Christian Soldiers; Four Kyries and Glorias in E flat, F, A, and E; and a Nunc Dimittis in G (all major), by Geo. Shinn, Mus. Bac., Cantab. London: Novello, Ewer & Co.

The Hymn, Kyries, and Glorias are issued on an octavo sheet of four pages, and the Nunc Dimittis on another. We doubt the expediency of multiplying musical settings of this much-set hymn: Mr. Shinn, however, thinks otherwise, and certainly much setting indicates much singing, showing that there may be room and use for all the renderings. The Nunc Dimittis is, of course, the most pretentious, and that which affords fullest room for the display of the composer's art; it is musicianly written, and within the capabilities of the average amateur choir, the little points of imitation it contains giving it motion, and interest, without over-taxing the reading power of those who "know a little of music." The other compositions also are well written and attractive, and sufficiently easy to be sung by a congregation.

All things are fair. Words by B. L. Fargeon; music by John Bannister. Manchester: Abel Heywood & Son.

This little 4-part song, has a tripping, waltz-like movement, and will be found useful to singing classes. As the voice parts are printed in condensed score, we are at a loss to understand why a verbatim accompaniment should be given underneath, to the unnecessary crowding of the whole; but the composer, we presume, is honestly desirous of giving his patrons full value for the capital invested, and, if so, they certainly have it.

Dr. Stainer, Organist of St. Paul's Cathedral, London, has been appointed Inspector of Music in Board Schools, from which post Dr. Hullah retires with a pension of £150 a year.

Diagrams of the Scale for Singing Classes.

All the Diagrams show the distinction between "tones and semitones."

THE SOL-FA LADDER.

This is a large diagram of the scale, similar to those given in the elementary text-books, with and without the four adjacent keys as in the modulation table.

Prices: paper only, one key or column, 3d. per octave; with the four adjacent keys, 4d. per octave. Calico with rollers, with the four adjacent keys, two octaves, 4s.

One octave of the single key or column will suffice to show the Scale; two octaves are generally enough for the purpose of "pointing;" the adjacent keys are required when studying modulation.

All singing classes adopting any form of the staff-notation will find it to their advantage to incorporate the staff with the diagram used for "pointing." Teachers must not suppose, because the Tonic Solfa method uses a "Modulator" without the staff-lines, that such a diagram is equally useful to staff-notation methods. On the contrary, the staff itself is our "Modulator," and all our practical work should bear reference thereto, so as to thoroughly accustom the eye of the pupil to the five lines and four spaces.

THE STAFF LADDER.

On the Staff Ladder the lines of the staff are printed, the notes (solfa syllables or initials) occupying their respective positions, and the diagram can be set so as to show the DO on any line or space.

Prices: paper only, 1s. 6d.; calico with rollers ready for use, 7s. 6d.

The Staff Ladder contains one key or column only: the adjacent keys can be supplied to order, but if these are wanted the Movable Do Ladder is much preferable.

HOW TO MOUNT THE PAPER EDITION.

The nature and mode of using the Staff Ladder will appear from the following directions how to mount the paper copy. The sheet contains four octaves: paste it on calico, and join the two ends together so as to form an endless band, the printed matter being *outside*, showing two octaves on the exposed side. Keep it stretched until dry, then roll in opposite directions a few times so as to make it limp and flexible, which can be done either before or after joining the ends.* Hang it on a roller like that of a window blind, working in similar sockets attached to a light wooden rail, which in its turn hangs from a nail, or preferably two nails for stability. Hang the diagram *loose* on the roller, not tacked on, and a second roller may work loose (without fastening of any kind) in the bottom bight of the diagram, to draw "all taut." The diagram thus extended measures 40 inches by 27 inches (the width being reducible by the scissors if necessary); and shows 7 lines, two of which can be utilized as leger lines, but which ordinarily should be kept concealed by a piece of white paper or calico hanging from the wooden top-rail. As the diagram works loose on both rollers, it can be drawn up or down so as to expose any part of its entire length, and consequently DO can be made to appear on any required line or space. For use, set it to the required key, and "point" the tune in the ordinary way: to change the key draw the ladder up or down as far as requisite, remembering, however, that if you have to change from DO on a line to DO on a space, or *vice versa*, you must choose another DO.

When out of use the diagram can be rolled upon the lower roller, and, as the printed matter is outside, it should have a cover or case of paper or cloth.

Another way to mount the diagram, which puts the printed matter inside when rolled up, but which is less convenient for effecting transposition, is as follows. Paste on calico, and, instead of joining the two ends, attach each end to a roller like that of a map. Roll it on

* To join the ends neatly, proceed thus. When pasting the sheet on calico, leave about six inches at each end *unpasted*; then stitch together the two ends of the calico (folding or hemming are unnecessary), adjusting their position so as to make the staff-lines the same distance apart as on the other portions of the diagram, then paste down the unpasted portions of the paper. The whole operation can be performed at once, but the inexperienced may find it convenient to let the first pasting dry before joining the ends.

both rollers, and, in order to expose only 5 lines, let the undermost roller hang from the uppermost by a cord or side-strap at each end, the length of the cords being adjusted so as to show the required length of diagram : if more is needed, use longer cords. A piece of window-blind cord, with a loop at each end in which the end of the roller works, will serve very well : a leather side-strap, with loops at the ends and a buckle in the centre, with holes 6 inches apart, will permit a longer or shorter portion of the diagram to be shown. To effect the transpositions, wind the diagram off one roller on to the other ; which can be done while it hangs.

THE MOVABLE DO LADDER.

Can be changed into a Solfa Ladder by simply removing the staff-lines.

Similar to the Staff Ladder, but the staff-lines are separate from the diagram, and the latter is movable upwards or downwards, permitting the *do* to appear in any required position, The Movable *do* Ladder also contains the four adjacent keys, same as in the Solfa Ladder : in this case the adjacent keys should always be kept concealed unless actually wanted.

Prices : paper only, 1s. ; calico, 4s.6d. ; calico with rollers ready for use, 6s.6d.

The Staff Ladder and Movable *do* Ladder serve very similar purposes : their comparative advantages are as follows. The Staff Ladder does not contain the adjacent keys, and cannot be used *without* the staff-lines ; but it is more portable, having no separate staff-lines to carry. The Movable *do* Ladder, in addition to the optional use of the adjacent keys, and power to show it *without* the staff-lines, makes the transpositions rather more expeditiously, as a single pull will draw it into its place.

To mount the paper copy proceed as directed for Staff Ladder, and in addition hang five staff-lines in front, made of wood, cane, pasteboard, or even thin metal, coloured black, or covered with black calico, say $\frac{3}{8}$ inch wide, attached $5\frac{1}{8}$ inches apart (measuring from centre to centre, or from top-edge to top-edge) to a pair of white tapes hanging from the wooden top-rail. Covers of white paper or calico are hung behind the staff-lines, and in front of the diagram, so as to conceal the side columns when not wanted.

ACCIDENTALS AND LEGER LINES.

Accidentals. On all the three Ladders, for accidentals the pointer should touch at an intermediate height between the diatonic degrees ; to the right for sharps, and to the left for flats ; naturals, double sharps and double flats being treated as what they practically are—viz., sharps and flats.

Leger Lines. On the Staff Ladder, the two supernumerary lines can be used for this purpose, showing either two lines above, two below, or one above and one below, according as the upper or lower lines are concealed. For which temporary purpose pieces of white paper or calico can be pinned over the lines, leaving a small portion in the centre to show as a leger line.

On the Movable *do* Ladder, the solfa syllables and initials will themselves indicate the positions of the leger lines. If *real* lines are wanted ; then additional staff lines must be attached temporarily, black in centre only : this, however, is wholly unnecessary. The tapes suspending the five staff lines are adjustable for one or two leger lines above or below.

In all cases, it is recommended never to show the leger lines unless wanted : with five lines exposed, the uppermost and undermost edges of the leger line letters are visible, which will amply serve the purposes of "pointing" in almost every case.

READING INDEX.

Two octaves of the Staff Ladder, and a similar portion of the Movable *do* Ladder, contain all the solfa syllables or initials ; the remaining portion in each case giving the notes *do*, *mi*, and *sol* only. The latter portion will be found useful as a *reading index*, for the help of pupils reading from the ordinary notes. For which purpose, set the *do* to the required line or space, and the positions of *mi* and *sol* are shown at the same time. This arrangement gives the reader the three principal sounds, and accustoms him to carry in his mind's eye the "backbone of the scale ;" which done, the positions of the other notes are easily ascertained. It further avoids unnecessary multiplicity of signs or names to be looked at, and an occasional momentary glance at the diagram should enable the pupil to solfa from the ordinary unlettered staff with ease and certainty.

Sold in connection with the Letter-note Singing Method, by F. PITMAN, 20, Paternoster Row, London, N.W.

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Our Country.

*Maestoso.*Arranged from
SHIELD.1ST.
TENOR.

1. Should dan-gers e'er ap-
2. Our isle's best ram - part
proach our coast, The
is the sea, The
in- bred cou-rage of the
midnight mask of foes it

2ND.
TENOR.

1. Should dan-gers e'er ap-
2. Our isle's best ram - part
proach our coast, The
is the sea, The
in- bred cou-rage of the
midnight mask of foes it

1ST.
BASS.

1. Should dan-gers e'er ap-
2. Our isle's best ram - part
proach our coast, The
is the sea, The
in- bred cou-rage of the
midnight mask of foes it

2 D.
BASS.

1. Should dan-gers e'er ap-
2. Our isle's best ram - part
proach our coast, The
is the sea, The
in- bred cou-rage of the
midnight mask of foes it

land
braves Would
 That
a - ni - mate each hand, And
fenc'd us round with waves, Or-
land
braves Would a - ni - mate, Would
 And heav'n that fenc'd us
a - ni - mate each hand, And
round with waves, Or-
land
braves And
a - ni - mate each hand, Would
braves And heav'n that fenc'd us round, That
a - ni - mate each hand, And
fenc'd us round with waves, Or-
bind, and bind us in one
-dain'd, or-dain'd the peo - ple gen' - ral host, And
to be free, Or-
bind, and bind us in one
-dain'd, or-dain'd the peo - ple gen' - ral host, And
to be free, Or-
bind, and bind us in one
-dain'd, or-dain'd the peo - ple gen' - ral host, And
to be free, Or-
bind, and bind us in one
-dain'd, or-dain'd the peo - ple gen' - ral host, And
to be free, Or-

gen'-ral host;
to be free;
Eng-land, Eng-land, Eng-land a world with-in it-
Eng-land a world with-in it-

gen'-ral host;
to be free;
Eng-land, Eng-land, Eng-land a world with-in it-
Eng-land a world with-in it-

gen'-ral host;
to be free;
Eng-land, Eng-land, Eng-land a world with-in it-
Eng-land a world with-in it-

gen'-ral host;
to be free;

-self shall reign, Safe in her float-ing tow'rs, Her cas-tles on the main, Safe
-self shall reign,
-self shall reign, Her cas-tles on the main, Safe
-self shall reign, Her cas-tles on the main, Safe

ff
in her float-ing tow'rs, her cas-tles on the main Eng-land a world with-
in her float-ing tow'rs, her cas-tles on the main Eng-land a world with-
in her float-ing tow'rs, her cas-tles on the main Eng-land a world with- ff

-in it self shall reign, Safe in her float-ing tow'rs, her cas-tles on the main.
 -in it self shall reign, Safe in her float-ing tow'rs, her cas-tles on the main.
 -in it self shall reign, Safe in her float-ing tow'rs, her cas-tles on the main.

Our flag.

BRADBURY.

Maestoso.

1. Thro' the length of the land, o'er the breadth of the na-tion, The
 2. As that flag floats on high may its bright folds in-spire The re-

flag of Bri-tan-nia is flung to the breeze, And mil-lions of hearts bring to
 -solve to en-joy all that free-dom can give; And may Bri-ton's still feel that 'tis

free-dom o - bla-tions, As calm-ly it floats o - ver land, o - ver seas.
 li - ber-ty's fire Sheds warmth o'er the soil on whose trea-sures they live.

That flag! Oh! it tells of true he - roes in sto - ry, It bids us be
 In de-spite of each foe may the u - niverse know That while o - cean from

That flag! Oh! it tells of true he - roes in sto - ry, It bids us be
 In de-spite of each foe may the u - niverse know That while o - cean from

That flag! Oh! it tells of true he - roes in sto - ry, It bids us be
 In de-spite of each foe may the u - niverse know That while o - cean from

brave as our
stran - gers our
fa - thers of yore, It
is - land shall sever Un-
tells that the crown of Bri-
con-quer'd we'll sing "Our
brave as our
stran - gers our
fa - thers of yore, It
is - land shall sever Un-
tells that the crown of Bri-
con-quer'd we'll sing "Our
brave as our
stran - gers our
fa - thers of yore, It
is - land shall sever Un-
tells that the crown of Bri-
con-quer'd we'll sing "Our

tan - ni - a's glo - ry Is
coun - try and Queen, And the
Li - ber - ty, Jus - tice, and
glo - ri - ous en - sign of
Truth e - ver-more,
Bri - tain for e - ver."
tan - ni - a's glo - ry Is
coun - try and Queen, And the
Li - ber - ty, Jus - tice, and
glo - ri - ous en - sign of
Truth e - ver-more,
Bri - tain for e - ver."
tan - ni - a's glo - ry Is
coun - try and Queen, And the
Li - ber - ty, Jus - tice, and
glo - ri - ous en - sign of
Truth e - ver-more,
Bri - tain for e - ver."

Then a shout for our ban - ner, the flag of the free, Let its
Then a shout for our ban - ner, the flag of the free, Let its
Then a shout for our ban - ner, the flag of the free, Let its

time - ho-nour'd folds be un-furl'd, And the song rise from free-men where-

time - ho-nour'd folds be un-furl'd, And the song rise from free-men where-

time - ho-nour'd folds be un-furl'd, And the song rise from free-men where-

e - ver they be Our coun - try, Our coun - try, the hope of the

e - ver they be Our coun - try, Our coun - try, the hope of the

e - ver they be Our coun - try, Our coun - try, the hope of the

world, Our coun - try the

world, Our coun - try the

world, Our coun - try the

Our coun - try, the hope of the world,

hope of the world, the hope of the world.
hope of the world, the hope of the world, the hope of the world.
Our coun-try, the hope of the world.

Our Defenders.

Arranged from
HOOKE.

Maestoso.

1. When the de-s - pots of old felt a wish to in - vase The
2. Then what fear can in - va - sion im- press on the mind, If
3. Then a health to the fleets which our is - land sur - round, Suc-
1. When the de-s - pots of old felt a wish to in - vase The
2. Then what fear can in - va - sion im- press on the mind, If

Is - land that Free-dom has long call'd her own, The im - pulse of
Bri-tons for e - ver u- ni - ted we stand; While our bold vo - lun-
-cess to the ar - my cou- ra - geous-ly brave, With their ac - tions of
Is - land that Free-dom has long call'd her own, The im - pulse of
Bri-tons for e - ver u- ni - ted we stand; While our bold vo - lun-

ho-nour each
-teers in true
va-lour the
ho-nour each
-teers in true

Bri-ton o-bey'd, De-
va-lour combin'd, Step
heavens resound, The
Bri-ton o-bey'd, De-
va-lour combin'd, Step

ter-min'd to fight for their
for-ward to fight for their
deeds of our na-vy, our
ter-min'd to fight for their
for-ward to fight for their

coun-try and
dear na-tive
coun-try to
coun-try and
dear na-tive

crown; Then, en-
land. With such
save. Ap-pro-

cir-cled by fleets, she has
guar-dians as these
ba-tion this toast from each

no-thing to fear, While no
boast-ers ap-pear, Shall we
Bri-ton must meet, Pros-per

crown; Then, en-
land. With such

cir-cled by fleets, she has
guar-dians as these
no-thing to fear, While no
boast-ers ap-pear, Shall we

ci-vil com-mo-tions her
e'er yield to foe-men? Oh
well ev-ry Eng-lish-man's

peo-ple dis-se ver, This
Eng-lish-men, ne-ver! For this
loy-al en-dea-vour, "May

a-dage re-mains,
a-dage re-mains,
God save the Queen,

ci-vil com-mo-tions her
e'er yield to foe-men? Oh

peo-ple dis-se ver, This
Eng-lish-men, ne-ver! For this

a-dage re-mains,
a-dage re-mains,

OUR DEFENDERS.

ev' ry Bri-ton to cheer, The brave vo-lun-teers of Old Eng-land for
her ar-my and fleet, The brave vo-lun-teers of Old Eng-land for
ev' ry Bri-ton to cheer, The brave vo-lun-teers of Old Eng-land for
e-ver, The brave vo-lun-teers of Old Eng-land, The brave vo-lun-
e-ver, The brave vo-lun-teers of Old Eng-land, The brave vo-lun-
e-ver, The brave vo-lun-teers of Old Eng-land, The brave vo-lun-
-teers of Old Eng-land, The brave vo-lun-teers of Old Eng-land for e-ver.
-teers of Old Eng-land, The brave vo-lun-teers of Old Eng-land for e-ver.
-teers of Old Eng-land, The brave vo-lun-teers of Old Eng-land for e-ver.